



The Speedball LETTERING SET

FOR
Show-card Writers
Commercial Artists
Draftsmen-Letterers
"Little Wizard" of
Lettercraft is the
F-A-S-T-E-S-T
and most easily
operated lettering
pen ever devised

Student's Assortment, No 1
Contents

One Speedball Text Book on Pen Lettering
One Card containing 18 Speedball Pens
Six sizes-Style A- Six sizes-B- Six sizes-C
One Bottle of Speedball Ink Black
One Bottle of Speedball Ink White
One Special Speedball Pen Holder
Ten Sheets of Practice Paper White
Ten Sheets of Practice Paper Black

\$2.50



HUNT PEN CO., CAMDEN, N.J., U.S.A.

Sole Manufacturers and Distributors of Speedball Pens, Inks, Text Books.

THE SPEEDBALL TEXT BOOK MODERN PEN LETTERING

SHORT • SIMPLE • METHODS • WITH • MODERN • LETTERING • PENS

FOR
TEACHERS
STUDENTS
DRAFTSMEN
COMMERCIAL
ARTISTS
SIGN AND
SHO' CARD
LETTERERS



A SELECTION
OF PRACTICAL
ALPHABETS
DECORATIVE
BORDERS.
BACKGROUND
STUNTS.
ARTISTIC
DESIGNS

Ross F. George


Copyright 1927 by Ross F. George
Printed in U.S.A.

Wm. Hugh Gordon

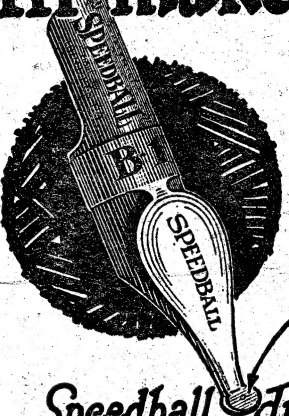
Introductory—The chief difficulty in lettering does not lie in drawing the characters but rather in producing clean, clear cut elementary strokes with either pens or brushes. The latter being extremely hard to manipulate successfully owing to absence of the feel of firm contact with the marking surface. This results in a wavering degree of uniformity in the elementary strokes which requires subsequent trim-up, patching, remodeling etc. usually disastrous to the appearance of the finished product and indicating lack of technique.*** The introduction of Gordon & George patent "SPEEDBALL" Lettering and Drawing pens has fulfilled the promise of an improved medium for the production of modern styles in hand lettering at high speed.— These pens are now used in all branches of the art of applied lettercraft throughout the civilized world.

This Text Book is the product of "Practical Display Advertising Men who have successfully mastered the Art of Lettering for Commercial Purposes" This system of instruction is Internationally endorsed by Teachers and Craft

Copyright, 1927, By Ross F. George. All rights reserved including that of translation into foreign languages.



When better Pens can be made the Hunt Pen Company will make them



Speedball pens have a distributing reservoir over the tip

Speedball Drawing and lettering pens are a credit to the skill and efficiency of the world's finest pen factory

~ Speedball Price List ~

One box containing 6 pens - assorted, - any style-A-B-C or D -	50¢
One box containing 12 pens - one size - any style-A-B-C or D -	\$1.25
One Gross of pens - assorted sizes - any style-A-B-C or D -	\$12.00
Beginner's Lettering Book "The Four Elementary Alphabets" -	15¢
Speedball Text Book "Modern Pen Lettering" -	50¢
Junior Speedball Outfit, No. 2, Containing Nine Pens (A-B-C or D), A Beginner's Book, Bottle of Ink & Pen Holder -	\$1.00
Speedball Lettering Set, No. 1 "A Complete Practice Outfit" -	\$2.50
Speedball Lettering Inks: Black, White, Blue, Green, Red, Purple, Gold, Silver, etc. -	25¢, 40¢, 60¢, 75¢, 90¢, 1.00, 1.25, 1.50, 2.00, 2.50, 3.00, 3.50, 4.00, 4.50, 5.00, 5.50, 6.00, 6.50, 7.00, 7.50, 8.00, 8.50, 9.00, 9.50, 10.00
Boston Pencil Sharpeners Model "L" -	\$1.00, \$1.25, \$1.50, \$1.75, \$2.00, \$2.25, \$2.50, \$2.75, \$3.00, \$3.25, \$3.50, \$3.75, \$4.00, \$4.25, \$4.50, \$4.75, \$5.00, \$5.25, \$5.50, \$5.75, \$6.00, \$6.25, \$6.50, \$6.75, \$7.00, \$7.25, \$7.50, \$7.75, \$8.00, \$8.25, \$8.50, \$8.75, \$9.00, \$9.25, \$9.50, \$9.75, \$10.00

C. Howard Hunt Pen Co., Camden, N. J.
Sole Manufacturers and Distributors of Speedball Products
English orders filled by Henry C. Butler, Aston Mill, Neward, England.



Briefly- The art of lettering is most easily accomplished by assembly of the given principles, or elementary parts of each letter, each and every element must be produced with a single stroke of the lettering pen or brush. ~ Remember, There are certain special pens and brushes which are best adapted to producing the elementary parts with a single stroke. Therefore, avoid a waste of time and effort in attempting letter styles with a tool not adapted to the production of the strokes without re-modeling.

Elementary Strokes ~ Roman letters.



Elementary Strokes - Gothic letters.



Elementary Strokes ~ Text letters.



Illustrating the various combinations of curves, angles and serifs in Text lettering.

Any of the above elements made on a slant from the vertical are termed *Italics*. Derived from the *Italic* styles of script lettering

Classification of letter styles by division of groups

A B C D E F G H **GOTHIC** All letters having the elementary strokes of even width are classified as Gothic ~ ~ ~ before the adoption of this simplified segregation; text letters were confusingly classed as Gothics

A B C D E F G H **Roman** All letters having elementary strokes "accented" or consisting of heavy and light lines, are classified as Roman

A B C D E F G H I **Italic** All slanting letters are classified as Italics ~ These can be further designated as Roman Italics ~ **Gothic Italics** or **Text Italics**

A B C D E F G H **Text**—This term includes all styles of Old English, German text, Bradley text or others of various trade names ~ Text styles are too illegible for commercial purposes

"**Serif**" a term applied to one of the fine lines of a letter especially one of the lines crossing at the top or bottom,

h h h m m m n n m

The addition of a different style of Spurs does not alter a classification of any letter or alphabet tho it may change its general appearance and trade name. Note examples of

Roman letters, with difference in spurs ~

Roman **n** Roman

Roman **r** Roman

Roman **•** Roman

ROMAN : GOTHIC

PEN LETTERING

of the rapid, single stroke variety—specially adapted for commercial art purposes.

a b c d e f g h i j k l m n m n -
o p q r s t u u v v w w x y z &

This page—original 10 × 14 inches, written with white ink, using a Style A. № 5. Speedball.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &

"I consider the Speedball Pen a wonderful device for boldface, rapid lettering—the ink feed is perfect."
—E. J. Nowak, Instructor, Economist Training School.

DECORATIVE ROMANS

made with a Style "D" Speedball Pen in white ink

abcdefghijklmnopqrstuvwxyz

\$123456789¢

ABCDEFGHIJKLM&

OPQRSTUVWXYZ&N

Characterized by Compound Serifs and Accentuated Strokes.

"The Speedball lettering and drawing pen is well named—and its work has a distinctive character."

—George J. Cowan, Instructor, Koester School, Chicago.

NOTE CAREFULLY

To successfully manipulate any pen, it is necessary that the operator be thoroughly familiar with both its potentialities and limitations.

In the production of letters by hand, study first the primary construction of their elements. Then determine just what style of a pen will best produce these elementary strokes with the least amount of effort. Never attempt to copy or reproduce any letter or alphabet with a pen or brush that is not adapted to the production of its elements. Such efforts are generally misdirected and usually result in a failure.

In selecting a pen for any given letter let it be of a style which will produce lines conforming to the characteristics of the alphabet. It should make the thinnest elements in a single stroke without subsequent retouching, or patching up. The thicker or wider elements may then be produced by doubling or tripling the strokes if a heavier letter is desired. A very flexible, fine pointed pen is usually a poor medium in that it gives a varying-degree thickness of stroke and is hard to control on oval or circular elements.

Never use a T-square, ruler or compass in drawing the elements of any letter. These instruments should be used for ruling or penciling guide lines mechanical borders, etc. A letter that is ruled is simply a mechanical draft; it may resemble a type, but never hand lettering, and is almost impossible to arrange in an artistic manner. The freedom, grace and individual touch of hand lettercraft usually result from the rhythmic training of the hand, arm and fingers to act in subconscious unison, using a series of movements much the same as is usually taught in penmanship and which can never be imitated with the aid of mechanical appliances. All styles of Speedballs are now equipped with the new ink reservoir which combines an under feeder with the improved feeder on the top of the pen. The automatic control thus effected gives a positive non-blotting ink distribution over the entire marking tip (at any speed) and makes it a very simple task to produce clean-cut, rapidly executed copy in almost any of the popular letter styles. There is a Speedball pen designed for every different alphabet.

LETTERING INKS

Without the proper inks or colors, it is impossible to get the best results from any pen. Thin, watery, transparent inks or fluids are of very little commercial use and thick, gummy, sticky masses are never productive of good results and should be avoided.

The standard brands of waterproof or India lettering and drawing inks are generally excellent for pen lettering. When it is desirable to use prepared opaque showcard colors for pen work, a small quantity should be put into a separate jar and thinned with a solution consisting of four parts water, one part alcohol and a few drops of glycerine. This mixture must be kept well stirred, and of a consistency that will permit it to flow freely from the pen. For showcard work opaque colors will be found more practical than transparent colored inks. If they evaporate and become too thick, thin with the solution mentioned, and if they flow too slowly, the feeder on the pen may be raised just a little to make it feed more color. If your pen feeders are choked with crusted ink, clean them. Do not prepare a large quantity of this pen color as it covers best when freshly mixed.

Owing to a constant demand for specially prepared lettering inks that can be used successfully with Speedball lettering pens, we have placed at the disposal of penmen, letters, designers, etc., Speedball lettering inks, which are now carried by dealers everywhere.

When using white or heavy opaque inks, brush the pens out in water occasionally or they will become clogged. If they do become clogged, scrub them out in water with an old tooth brush to remove the residue.

It is unnecessary to use a dropper, quill or stick to fill the Speedball. Simply dip it into the ink like any ordinary pen and shake or wipe the surplus off on the edge of the bottle. The flat, bent-up section of the tip is the marking surface and should rest evenly on the paper or card when making a stroke. Styles A, B or D will function successfully when moved in any direction, up, down or sideways, while Style C, which is a more flexible pen, designed particularly for Roman, Text and Manuscript lettering, functions best when handled in the normal lettering manner.

KEEP YOUR PENS CLEAN IF YOU WANT THEM TO DO GOOD WORK

Slant Position of hand when making Italic letters with either the Style "C" or Style "D"

GOTHIC B

Three points of contact

STYLE "A" Reversible 2



"SIT ERECT AND DO NOT LEAN ON YOUR PEN"

Vertical Position of hand in making Roman Letters for both styles "C" or "D"

ROMAN C

Three points of contact



• SHOWING • HOW • TO • HOLD • THE • SPEEDBALL • PEN •

... GOTHIC ALPHABET • CLIPPED FROM THE SPEEDBALL TEXT BOOKS ...

Grip pen lightly between two first fingers and thumb. "Like You Hold Your Pencil"

Dip it deep enough to load both feeders and drain off surplus ink on edge of bottle
Work with a smooth arm movement keeping the marking tip flat on the paper
Do not contract fingers when making strokes. Use any free-flowing ink

• FIRST • TRY • THESE • ELEMENTARY • PRACTICE • EXERCISES • WITH • STYLE "B" PEN •

IIII \ \ \ \ \ IIII IIII IIII IIII H H H H E E E E E
N M N M V A V A V A W X W X K Y Z Y K
C C C C O O O O Q Q Q Q S S S S

An Eccentric Single Stroke
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
RSTUVWXYZ &
ABCDEFGHIJKLMNOPQRSTUVWXYZ
vwvwrrryz

Size of original drawing, 10 x 14 inches, lettered with white ink on black show card board with Style "C" Speedball, "The Romitalic Pen."

"I take great pleasure in recommending Speedball inks. They are giving entire satisfaction."—L. M. Kelchner, Engrosser.

ECCENTRIC TITLE
made with a Style C-Speedball Pen-held at 45° angle

abcdefghijklmnopqr
 oprstuvwxyzuvwllnnv

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ &

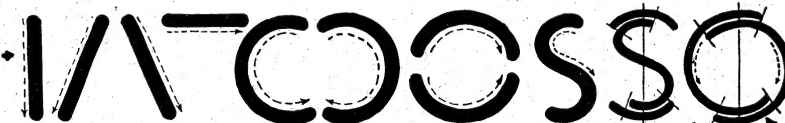
Note - The Three Line System of Professional Layout

Size of original, 10 x 14 inches, lettered in white ink on black hard surface show card board with Style "C" Speedball Pen.

"Speedball" lettering and drawing pens have revolutionized the show card industry."—E. Thos. Kelley, Editor, Signs of the Times.

ELEMENTARY PRINCIPLES OF LETTER CONSTRUCTION

Arrows indicate direction of strokes and numbers the order in which they are made: **Note**—When joining circular elements OVERLAP strokes



abcdefghijklmnopqrstuvwxy

abcdefghijklmnopqrstuvwxy

These letters were made with the style "B" round point Speedball pens. Broken strokes show construction.

ABCDEFGHIJKLMNOPS?

TUVWXYZ & \$ 1 2 3 4 5 6 7 8 9 ¢ !

The following alphabet is primarily constructed on the same Gothic principles (analyzed above)

abcdefghijklmnopqrstuvwxy

The Plug-finish added changes its appearance and name but not the constructive elements

ABCDEFGHIJKLMNQRTUSY

The original of this plate was lettered on a card 9 x 14 inches using sizes 1 to 5 round point Speedball pens.

Showing by Comparative Examples How Lettering is Related to Writing

Note striking similarity of ordinary writing to Italics and to Roman Lettering.

aa-bb-cc-dd-ee-ff-gg-hh-ii-jj
a b c d e f g h i j k l m n o p
a b c d e f g h i j k l m n o p.

Also the similarity of Vertical Round Writing and the

Roman Lettering ~

Round-writing- joined by connecting strokes- a b c d e f g h i j k l m

Round writing unjoined and the loops left off "ll"

Round writing thus becomes Vertical Roman

Evolution of Letter Styles

From-common-basic-principles-single-stroked-with a Speedball.

Lettered with the | / \ ^ () S C O 7 L style "A" Speedball #5

a b c d e f g h i j k l m n o p q r s t u v w x y z

Lettered with Style "A" Speedball #5

a b c d e f g h i j k l m n o p q r s t u v w x y z &

Lettered with Style "B" Speedball #4

a b c d e f g h i j k l m n o p q r s t u v w x y z &

Lettered with Style "C" Speedball #4

a b c d e f g h i j k l m n o p q r s t u v w x y z

Lettered with Style "C" Speedball #4

a b c d e f g h i j k l m n o p q r s t u v w x y z

Lettered with Style "D" Speedball #4

a b c d e f g h i j k l m n o p q r s t u v w x y z *Italics*

The most strikingly characteristic letter styles are those of the single-stroke variety

MOVIE TITLES

made with the STYLE-C~ Speedball Pen
Simplified Single Stroke Roman Construction in White Ink

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t
u v w 1 2 3 4 5 6 7 8 9 x y / z

With a bit of Originality and careful Arrangement
it is easy to letter Beautiful Film Titles & Movie Slides.

Note ~ Accentuate all Down Strokes ~ Spurs and Ovals.

The original of this plate was lettered on a smooth hard sur faced black card, size 9 x 14, with Numbers 4 and 5 Speedballs.

"Speedball pens certainly are a valuable asset in any art title or slide studio."—Lewis A. Dwyer, Seattle, Wash.

A B C D E F G H I J K L M N O P Q R

-- With and without the serif or ornamental trimming --

A B C D E F G H I J K L M N O P Q R S T

U V W X Y Z & S & 1 2 3 4 5 6 7 8 9 \$

Speedball *Title* Display *with* Style "B"

a b c d e f g h i j k l m n o p q r s k

st u v w x y z & a b g o p m n h y

A B C D E F G H I J K U V W X Y Z ? &

L M N O P Q R S T \$ 1 2 3 4 5 6 7 8 9 %

S T U V & a b c d e f g h i j k l m n o o p p q r s t u v w x y z : a d n u ? W X Y Z

The original of this plate was lettered on a card 14 x 22 inches with the Style "B" Speedball pen.

A Primary System of Line Ruling for Easy Letter Construction

1 2 3 4 5 & Note-5-lines and 4-spaces in music staff:

Most everyone is familiar with the arrangement of 5-lines and 4-spaces in the music staff— This arrangement is identical with the system of alignment used in ruling guide lines for lettering.

1 Height of CAPITALS and all small letters which ascend above normal top line- N°2 Capital Ascender Normal
2 Top Line- height of all normal small letters
3 Waist Line
4 Base Line- CAPITALS and all normal small letters
5 Drop Line- indicates depth of all small letters which descend below normal base line- N°4 Descender

B b d e A h o y

1 Ascenders Small letters which ascend above normal height Capital Letters
2 Top Line
3 Waist Line
4 Base Line
5 Descenders

b d f h k l t A B L f g j p q y g

With this method of alignment a child can produce good lettering — Small letters which descend below normal base

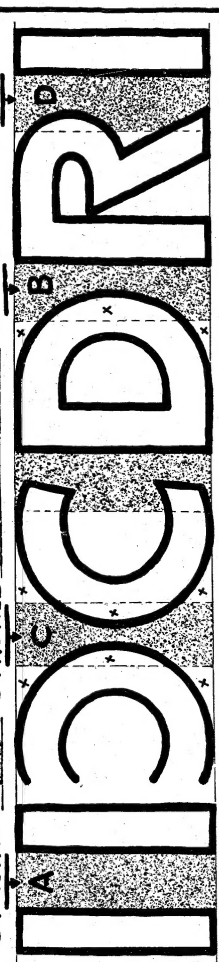
1 2 3 4 5 ? a c e i m n o r s u v w x z & !
(Normal small letters)

In technical terms ~ Capital letters are called "Upper Case" All small letters are called "Lower Case" (Printer's term)

This scheme of ruling was conceived by Wm. Hugh Gordon for beginners use, and is not recommended for general work.

Correct Letter Spacing

is not a mathematical problem and it cannot be produced satisfactorily by any mechanical system of measurement Letters should be fitted together so that they will read clearly and give pleasingly, an effect of evenness.No two alphabets are handled in exactly the same manner and various letter combinations require different spacing The actual distance between two letters varies with the size, style and reading requirements..Study following diagrams



"Mechanical-Spacing" produces uneven line value-Note-all letters and all spaces are of equal width

MINNETTA FALLS

Optical-Spacing" of the same Name produces an even tree value (an effort has been made to equalize the space between letters)

MINNETWATA FALLS

This line illustrates the uneven result produced by the "Mechanical Spacing" of circular combinations—

P O D L E - D O G - C L O W N

POODLE·DOG·CLOWN

This line illustrates by comparison how letters of the same dimensions will read when spaced "mechanically" and when spaced "optically."

DOOMING vs DOOMING

The effect is more forcefully illustrated by exposing but one line at a time.

The effect is more forcefully illustrated by exposing but one line at a time.



A representative group of movie slides and art titles (lettered and decorated by Mr. L. A. Dwyer) that may be used as working examples.

MOTION PICTURE SLIDES

Keeping pace with the astonishing growth of the motion picture industry, the slide studio has grown from the efforts of local photographers to write, "shoot," and color their own slides to the present day studios employing a varied staff of artists, letterers, colorists, etc. Many of the studios are also equipped for motion picture photography and can thus photograph advertising cards either on a lantern slide plate or on motion picture film as desired.

Slides may be placed in two general classes—advertising slides, emblazoning the merits of some commodity, and theatrical announcements of coming attractions, etc. Slides are generally made by photographing a lettered card or drawing on to a sensitized glass plate $3\frac{1}{4} \times 4$ inches. When this plate is developed it is called the negative, from which as many positives can be made by direct contact printing on to similar glass plates as slides are desired. These plates are stained or colored, if desired, and the emulsion side covered with a piece of clear glass to afford protection against handling, the two pieces of glass being fastened together with binding tape made for this purpose.

The standard card used for lettering and art work is Title board or 6-ply black railroad, 11 x 14 inches, or chip board coated with drop black. The drop black is mixed to a stiff paste in gum arabic, mucilage or calomine glue and thinned to a flowing consistency with water. The glue mixture is handled in warm water. If a waterproof surface is desired, the blank cards can be coated with drop black mixed in shellac and thinned with alcohol. Care must be exercised to get a smooth flat surface.

For single slide orders, the copy is lettered on a white card with black ink. In this case the negative which is the reverse of the original is used for the slide. With a little experience the grey tones for ornamental stunts or illustrations can be handled about as well in the reverse as they are on the black surfaces.

The accurate alignment of letters is of great importance because a slide is so greatly enlarged on the screen. Chalk lines are treacherous as they often leave marks when erased. It is much safer to use a red pencil for marking on black cards and a blue pencil on white ones. Red lines copy as black and blue registers as white on the ordinary photographic plate. If chalk is used, sharpen it to a chisel edge to get thin lines and use a soft chamois to rub them off.

Lettering for slides or titles is usually of the one stroke variety made with either pen or brush, and must be opaque. Hair lines are to be avoided to insure clear photographic results.

In laying out a card, remember that people in the gallery desire to read as well as those in the front seats, and the size of subordinate lettering should be planned accordingly. Space out the lettering enough to offset its foreshortening when viewed from either side of the screen and leave liberal margins on all cards. For example, on an 11 x 14 card make the top and slide margins about $1\frac{1}{2}$ inches and the bottom $1\frac{1}{4}$. A study of the leading film titles will further demonstrate the limitations and possibilities of screen lettering. The most effective layouts seldom contain more than twenty words and look better if limited to about fifteen.

On theatrical announcements, most of the pictorial element consists of "stills" (photos) supplied by the motion picture producers, or illustrations clipped from the press book. These are pasted on the lettered card and touched up with a little art work as desired. The art work that is of a suggestive nature—silhouettes of figures and trees; scrolls, and ornamental vases, etc., treated in soft tones on interesting backgrounds, and high-lighted in greys and whites—is very effective. The use of an airbrush is handy in working up backgrounds and silhouette effects and many interesting blendings, mottled greys and cloud effects may be made with a sponge dipped in thin color.

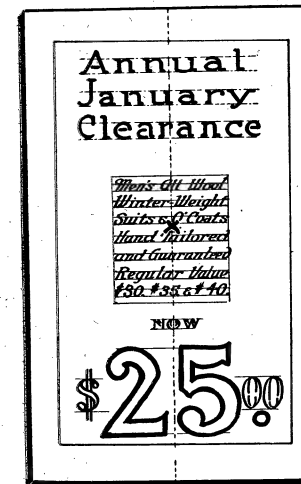
Where it is desirable to save the background for further use, the copy is lettered on a separate black card and a double exposure is made (the two being photographed on the same plate).

Fancy wallpaper samples often make beautiful backgrounds and borders. Considerable care should be exercised when choosing colored material because the photographic value of color is very deceiving. For example, orange, yellow and vermillion look brilliant on black. Yet they have about the same reproduction value as black and scarcely copy at all, while blues have pretty much the same value as white. In using colored cutouts or advertising pictures clipped from magazines, the red, yellow and orange can be painted over with greys to make them copy. Lettering on advertising slides is usually bolder to allow coloring. Slides are colored by staining with dyes or by re-developing with a toning solution which does not affect the whites. Most of the song slides are colored with the "toner."

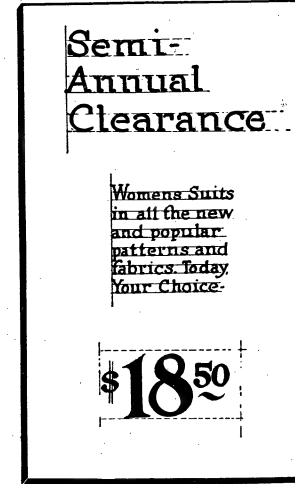
Working conditions vary greatly in different studios. The smaller studios require versatility and speed, as the compensation is usually by piecework and one man handles both art and lettering. In the larger studios, specialists in either lettering or art work are employed as a high standard of uniformity is demanded, and the artist has time to inject a little individuality into his work.

The moving picture industry is only in its infancy, and it will not be long before every city of reasonable size will have its own motion picture laboratory and title-lettering studio.

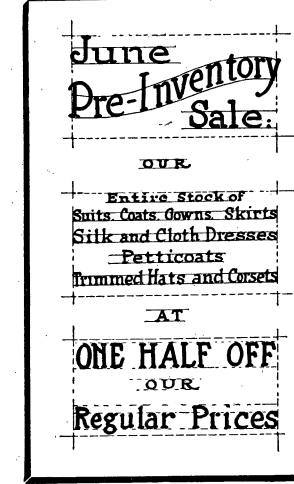
The finest of lettering loses its effectiveness when improperly spaced, arranged or aligned. Mediocre or even poor lettering is preferable if tastily arranged in a well balanced mass, of good geometrical proportions, to form a part of the whole design. Lettering in mass or page form, or groups of masses must conform in area to the space in which it appears. *Note appended diagrams.*



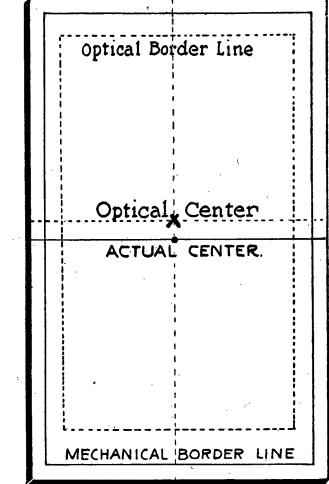
Wide margin. 2 or 3-line heading and panel or square mass of body-talk in middle of card. Pencil guide line down through center and balance each single word or each line of lettering directly on center—this can be easily done by counting letters and spaces, having the middle word or letter hit center line. The most effective border Margin is widest at the Base. Top next and the Two Sides—Less and alike.....



Inset Layout—Allowing plenty margin. Start the heading on the upper left hand marginal line.... Start each succeeding line of heading directly under 1st letter on margin, regardless of finishing-point—Treat the Body-talk same way—Only be sure to INSET the starting point, well in to the right of Heading—have price directly under this, allowing same space between as allowed for margin....



This diagram shows the 3-Panel Layout—in which the heading, body-talk and Price each occupy an equal size space—separated by same amount of space as the width of margin allowed. When once thoroly familiar with these diagram forms it will be unnecessary to block them out with pencil lines as indicated herein—Simply indicate marginal and center line.



A mechanical border, or marginal-line is a line drawn equal distance from the edge all the way round. It is not as effective as optical margins in that the optical center of a page or space is slightly above actual center as shown in the above diagram. For this reason, a line, or mass of printing or lettering, and its marginal line should be based on the optical center as shown by dotted lines.

The arrangement of reading matter on a page or card is called "layout." These diagrams illustrate some of the most simple forms, used on show-cards.

A B C D E F G H I J K L M N O P Q R
 S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0 \$ & % ' " , . : ;
 "George Text" for Quick Engraving with Style "C" Speedball Pens
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 A B C D E F G H I J K L M N O P S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z !
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 P Q R S S T T U V W X Y Z

Showing a variation of "Text" styles made with the Style C Speedball pens. Compare these alphabets with plate on page 43 to see how changing pens changes the character.

lettered with style B Speedball pens

Our extensive assortment of Social and Business STATIONERY

offers a wide selection of plain and fancy Box Papers and Envelopes and Correspondence Cards

also the necessary pens, ink, pencil

Part 1-1

Let us supply Your Writing NECESSITIES

our stock is complete and our prices are always right

this display offers a few suggestions

Part 2

A Wonderful BARGAIN

LOOSE LEAF BOOKS

complete with fillers and index

\$3.98

regular value four forty-five size 11 by 15 in.

Part 4

Easy to use

the improved **BOSTON PENCIL SHARPENERS**

Save Time - Temper - Patience and Pencil

A profitable investment for the business office

\$1.00 to \$5.00

May we have the pleasure of showing you how they work?

Part 3-1

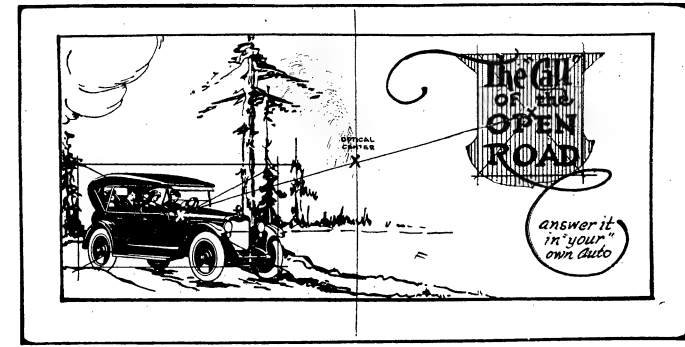
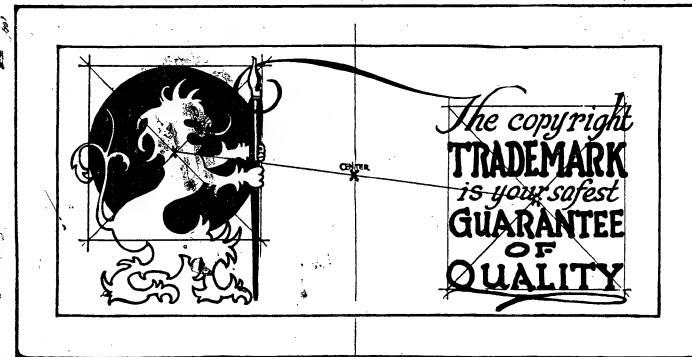
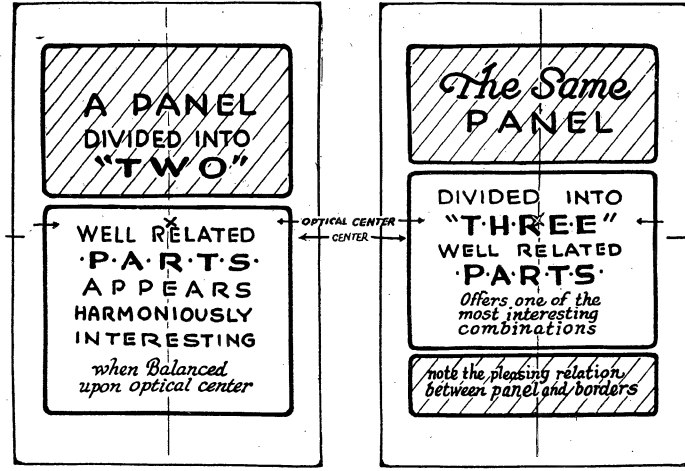
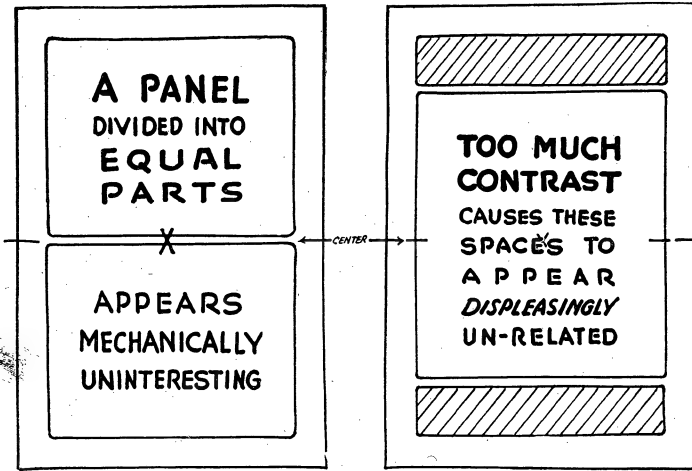
Blocks are Balanced upon an optical center

first sketch in the blocks then fill - in the copy

Copyright by Speedball Pens Co. 1911

HEADLINES

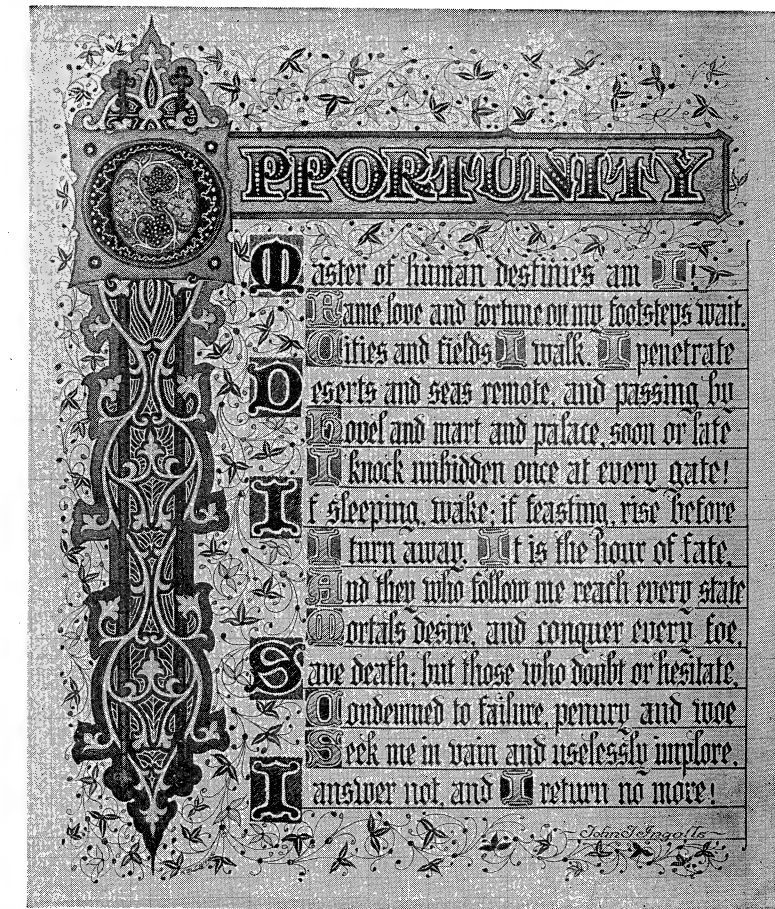
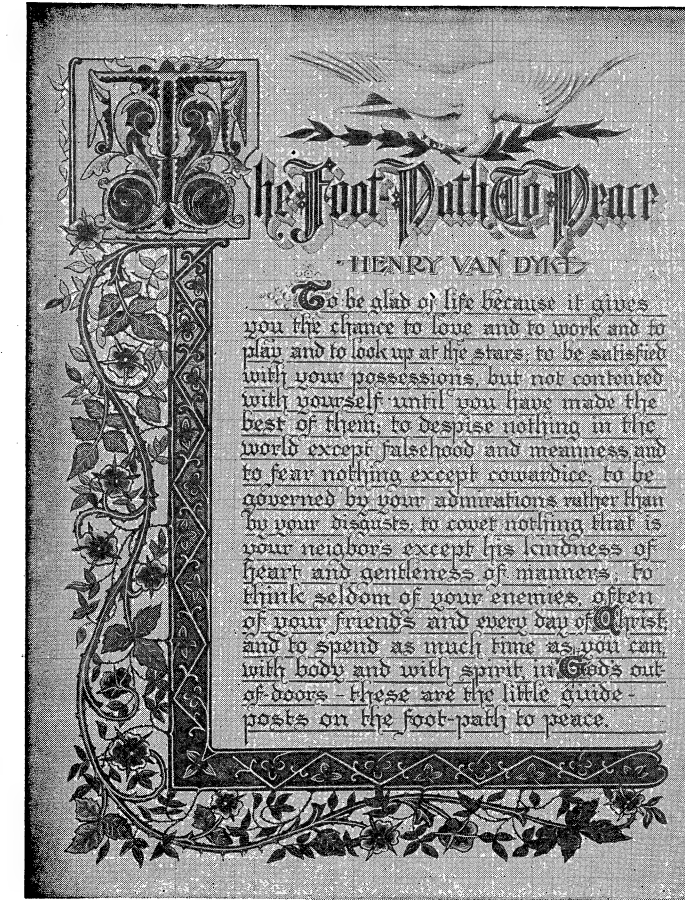
Part 1-2



mechanical division of space balanced upon true center is generally monotonous, uninteresting and bottom heavy.

two horizontal panels show by comparative examples that optically balanced layout is superior to mechanical layout; and it will be noted that the most pleasing effect is always obtained with the narrowest margin at the top, the sides next and the bottom the widest.

A harmonious division of the same space, balanced upon optical center, is always more pleasing and effective.



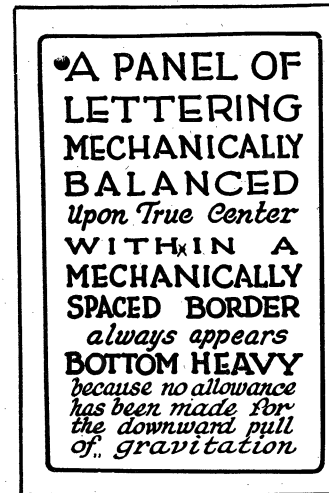
Splendid examples of engrossing and illuminating by Mr. L. M. Kelchner. Particular attention is called to the decoration, which is worked up in pleasing color and in harmony with the lettering.

Old English
 A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z &

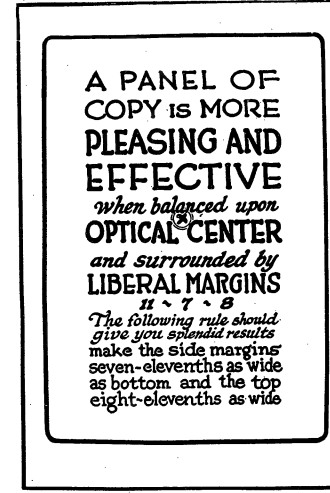
1234567890\$

abcdefghijklmnopqrstuvwxyz;
 Resolutions Testimonials Memorials
 Engrossed

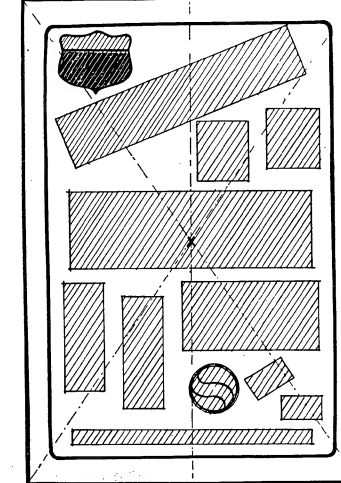
Original lettered on a 9 x 14 card with a No. 2 Style "C" Speedball and retouched with a Hunt's "Imperial" flexible writing pen No. 101.



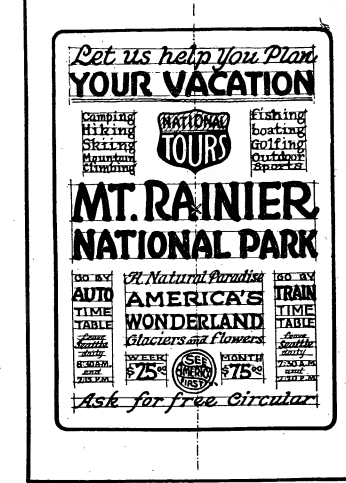
A Bad Layout



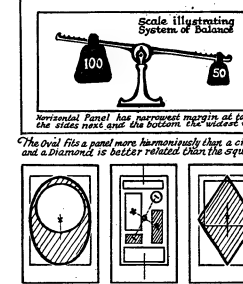
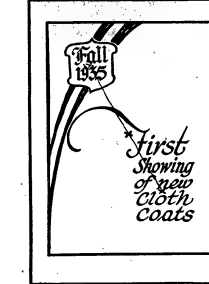
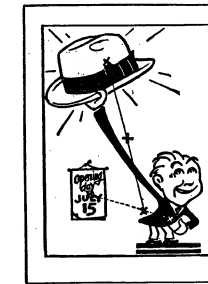
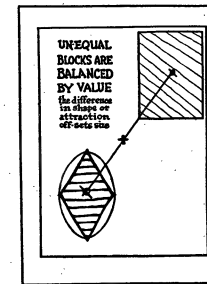
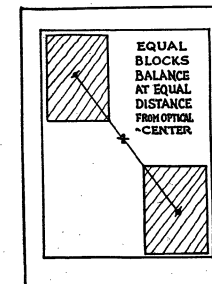
A Good Layout



A Bad Layout - Poor arrangement of blocks distressing the optic nerves.



A Better Layout - Groups or blocks are balanced upon optical center.



A few comparative examples of layout showing the simplest methods of balancing copy. Note that the most pleasing layouts are always balanced upon optical center, which is about five per cent, above the true center. This elevation is necessary to overcome the influence of gravitation upon sight.

When two unequal masses are balanced against a third, the center of attraction between the two is determined first and then a balance line is drawn from this point through the optical center and the third mass is balanced upon this line.—See third illustration on lower line of this page.



Wipe your pens occasionally to keep the writing tip clean. A clean pen produces sharper strokes.

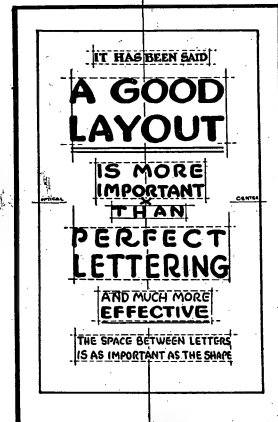
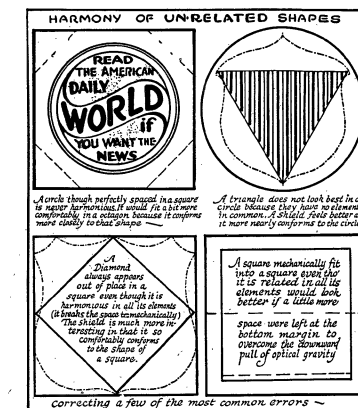
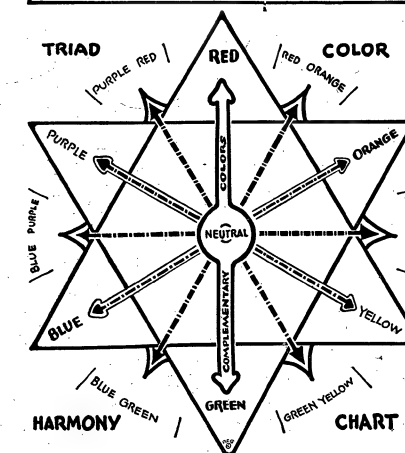
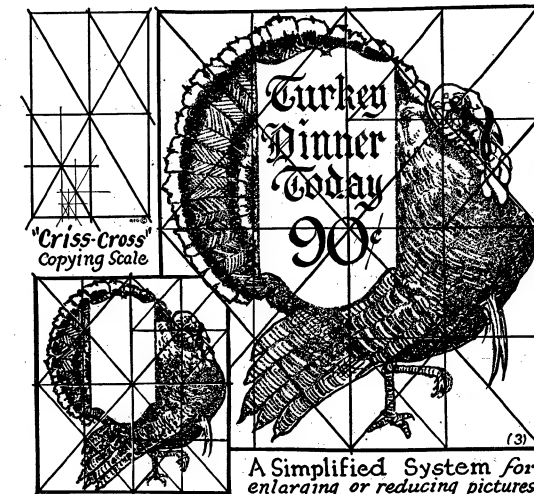
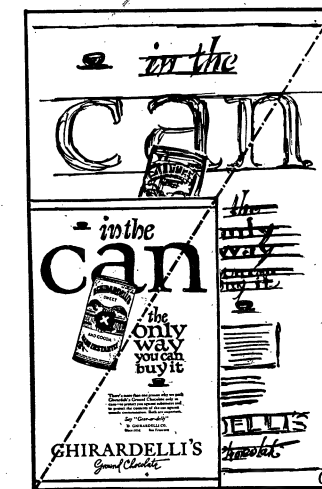
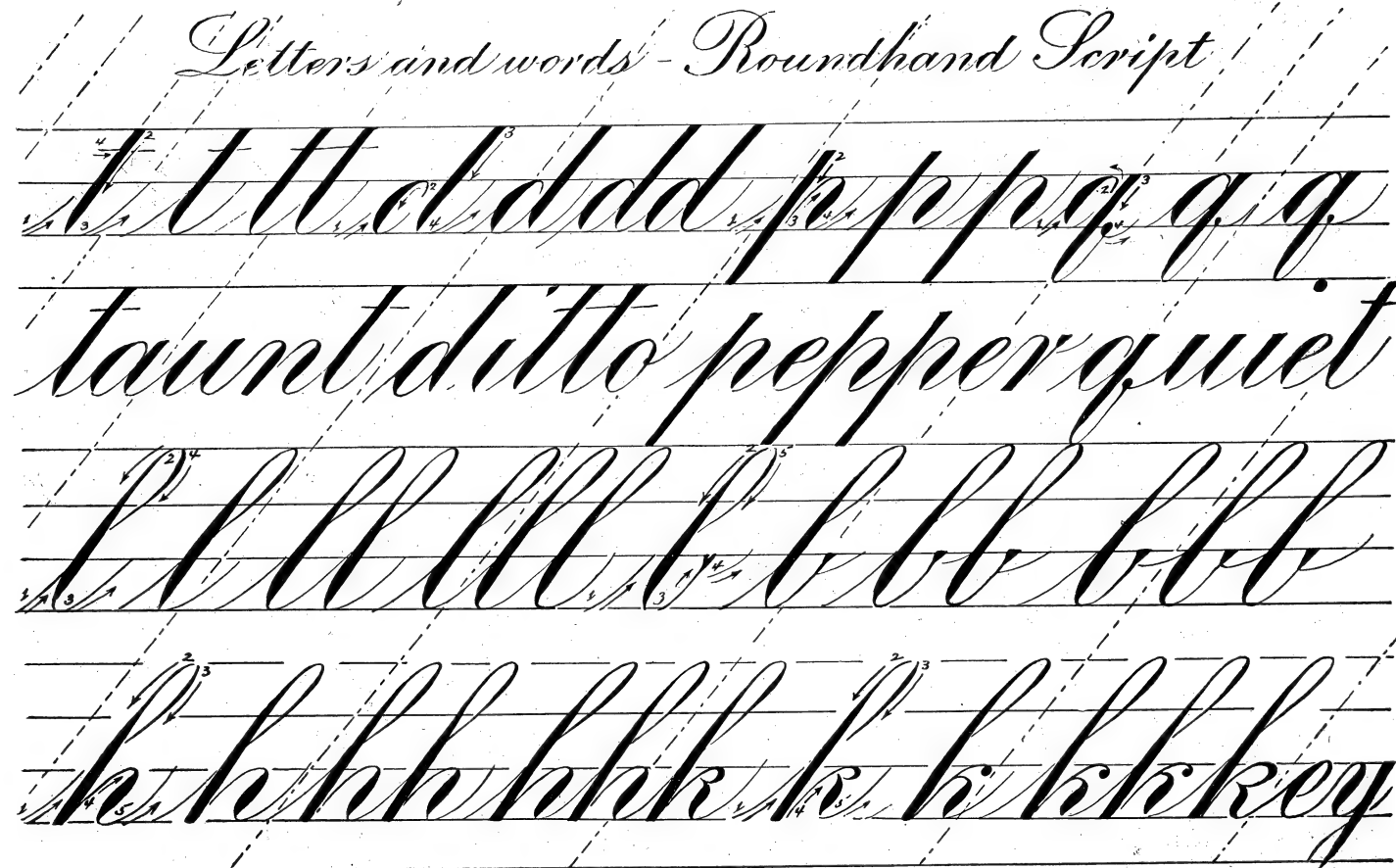


Fig. 1. To make symmetric designs, first draw half of the design with a soft pencil or charcoal, then fold paper and rub on back. This completes the design which can then be transferred onto any card by laying the paper face down and rubbing again.

Fig. 2. Illustrates the quickest method of determining the size and proportion of drawings for reproductions. The X on the can also marks the esthetic center of attraction which is always located slightly above and to the left of optical center. (This is the most sensitive spot on a card.)



Rule five guide lines with hard pencil for each line of copy.



Original of the above cut, size 20 x 28 inches, showing a variety of layouts for display cards.

Beginner's Speedball Alphabet /

made with Style "B" Round Point Speedball

abcdefghijklmnopqrstuvwxyzfsw

Construction illustrated

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$12⁵⁰ 3456786.90¢

"The Speedball is a great little 'time cheater.' What makes it superior to the media heretofore available for broad pen work, is the ink-retaining device."
—Laud Hamilton, First Prize Winner, Signs of Times.

Small Letters - Roundhand Script

unwinniveoarsssraa
un union wine mine
move vine came ever
owner annum winner
lover runner reason
sense sincere scissors
announce maximum

Letters are grouped into collective word combinations. Practice with a smooth even stroke.

Principles and letters - Roundhand Script



Strokes numbered in constructive order and grouped according to their use.



A boldface alphabet of rapid single-stroke construction, suitable for show-card lettering; this is a familiar, readable style. The original was made on a 10 x 14 card using style B Speedball pen, size 2; spurs added with same pen turned over on its back.

DOUBLE-STROKE METHOD OF CONSTRUCTION

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ALSO SINGLE-STROKE POSTER LETTERS WITH A-B SPEEDBALL

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

\$1234567890

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

Letters of larger size than can be made in a single stroke of broadest pen are constructed as in the above example. The rough edge in the second alphabet shown on this page is effected by a slight wiggle in making the strokes. These letters should first be sketched lightly with a pencil and the lines traced with a broad pen. Many other styles or modifications can be fashioned from these alphabets.

Round Hand Script Alphabet

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0 & i c o p l f j

abcdefghijklmnopqrstuvwxyz

Washington State National Bank

Engrosser's alphabet lettered with Hunt's "Imperial" flexible writing pen No. 101, using an oblique holder.

Artistic Diploma Filling

George W. Brown Anna Marie Hannah
William Jennings Mc Intyre

Western Wallace Watch Works
George H. Walker James F. Bennington
Margaret W. Durkham
Anna Marie Hall Elmer Ray Deming

Samples of diploma filling, lettered with Hunt's "Imperial" and Style "C" Speedball pens.

CONDENSED SQUARE POSTER
 ❖ **STYLE 'A' SPEEDBALL PEN** ❖
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
PEN HELD AT RIGHT ANGLE WITH LETTER POINTING SQUARELY AT THE TOP
a b c d e f g h i j k l r
m n o p q r s t u v y
w x y z & g k w s
\$ 1 2 3 4 5 6 7 8 9 ¢
1 2 3 4 5 6 7 8 9 ¢

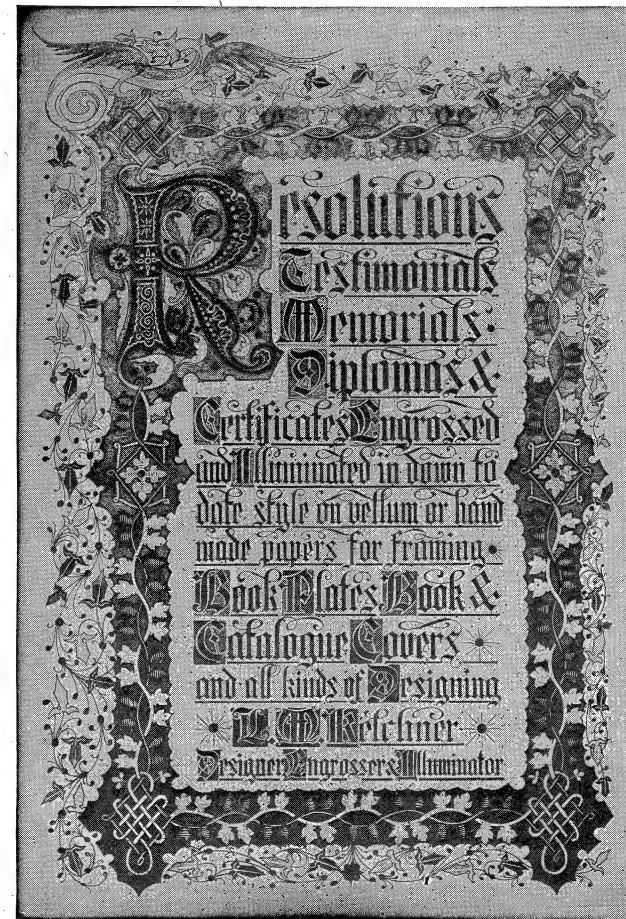
Carl F. Meier, winner of many lettering display contests, says: "The Speedball is superior to all other lettering pens. It's a wonder in a 'burst of speed.'"

UNCIAL GOTHIC
A B C D
E F G H
I J K L
M N O P
Q R S T
U V W X Y Z
Outlined with a "5 Style 'B'" Speedball Pen

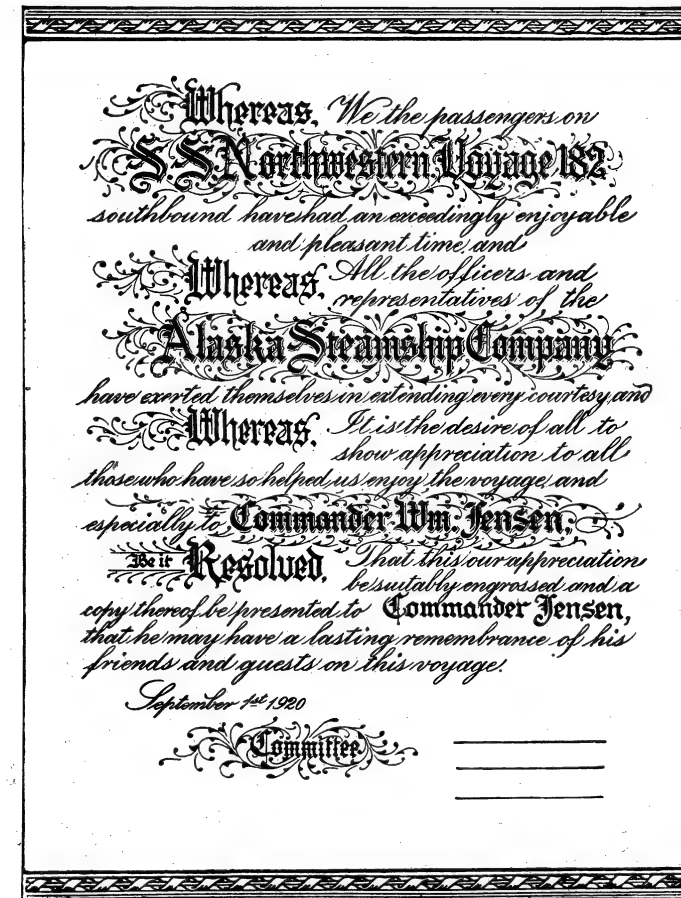
BLOCK LETTERS.
A B C D E F G H I J K L
M N O P R S T U V W X Y

PLAIN GOTHIC
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z=

Original lettered on a 10 x 14 card. Square finish letters are made with a Style A square pointed pen held at right angles with the paper (pointing straight at top of sheet), the plain Gothic alphabet with a Style B round pointed pen and then retouched to give it sharp corners.



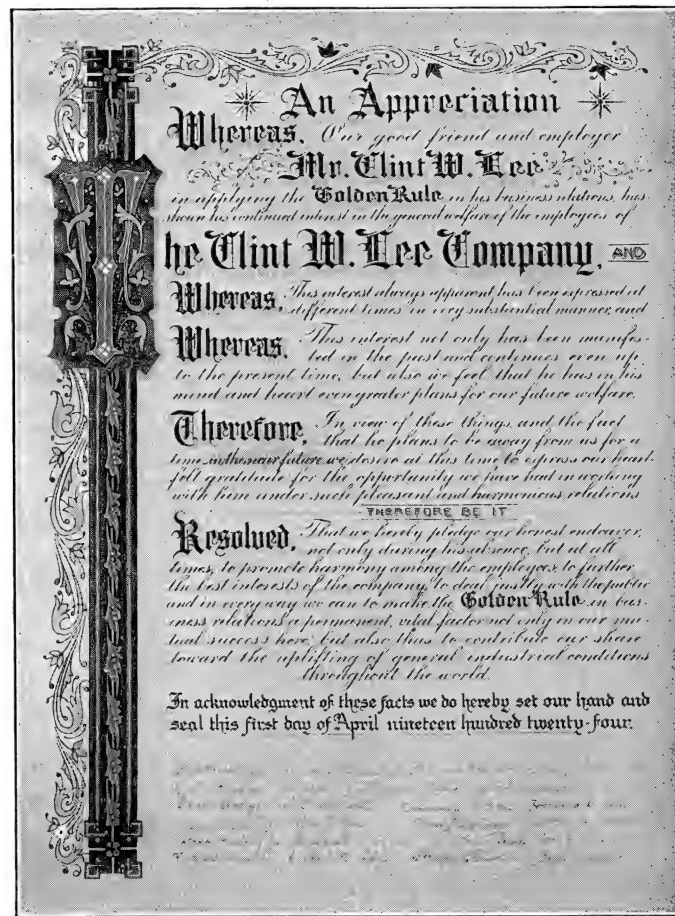
A representative example of illuminated engrossing. Original attractively designed in harmoniously blended and bright gold combinations on genuine parchment, size 15 x 21.



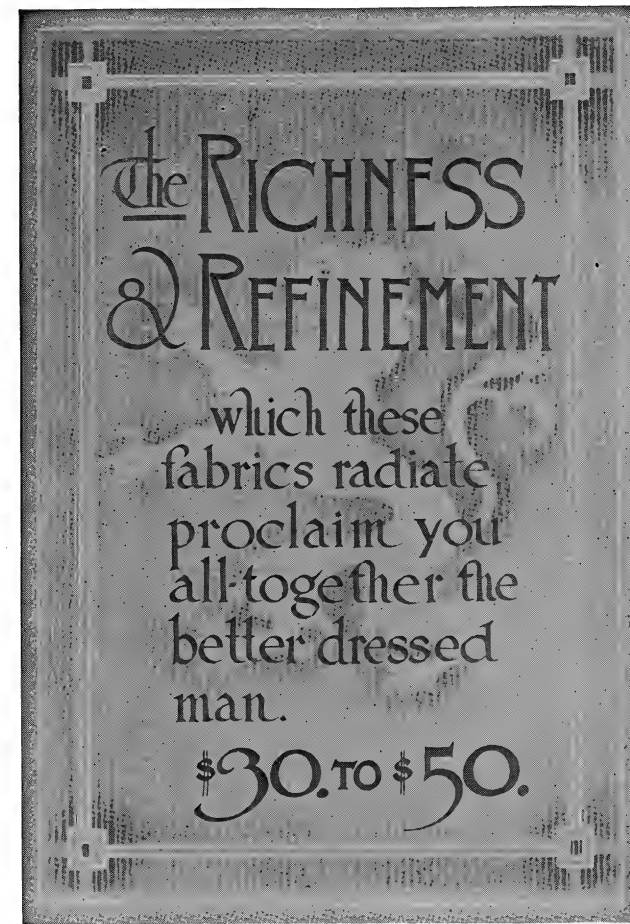
A standard example of layout used for the average resolution, lettered with the Style C Speedball and Hunt's Imperial No. 101 used in an oblique penholder.



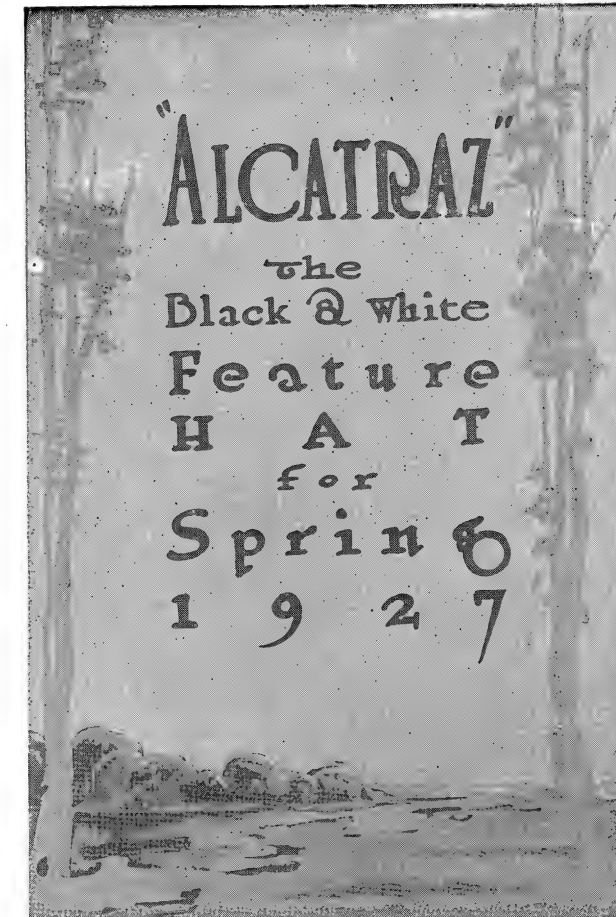
A beautifully engrossed Masonic resolution. The illumination is both elaborate and dignified.



Resolution engrossed upon real sheepskin. The simplicity of the illumination is pleasingly effective.



Original lettered on a card 10 x 17 with Styles "B" and "C" Speedball pens. The background effect is produced with cutouts of the Griffin and border, held down with strings and shaded with an air brush.



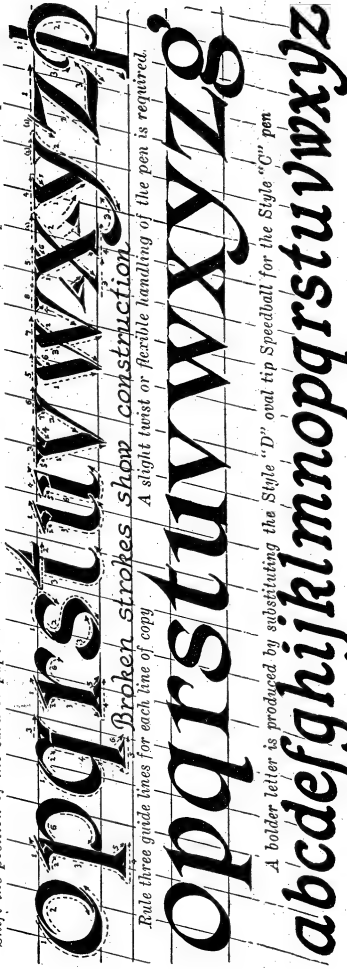
Original 9 x 14. Picture is a combination blending of air brush work and opaque showcard colors applied with a stiff brush. Lettered with a Style "D" Speedball Pen.



The desired slant is maintained by diagonal lines ~ Sharp "spurs" add much to the clean-cut appearance

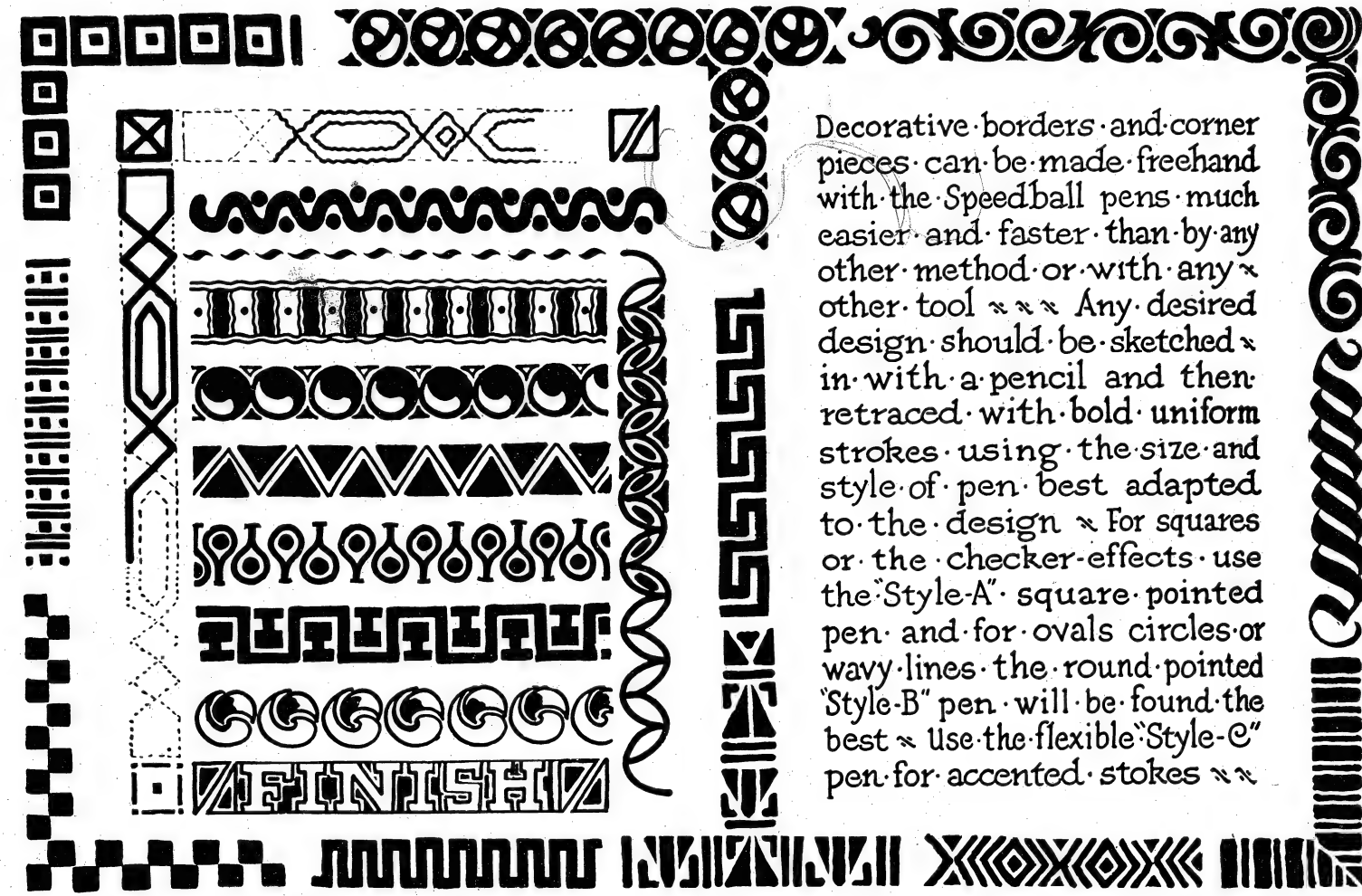


Shift the position of the card or paper on desk to accommodate the slant This will prevent a cramped stroke

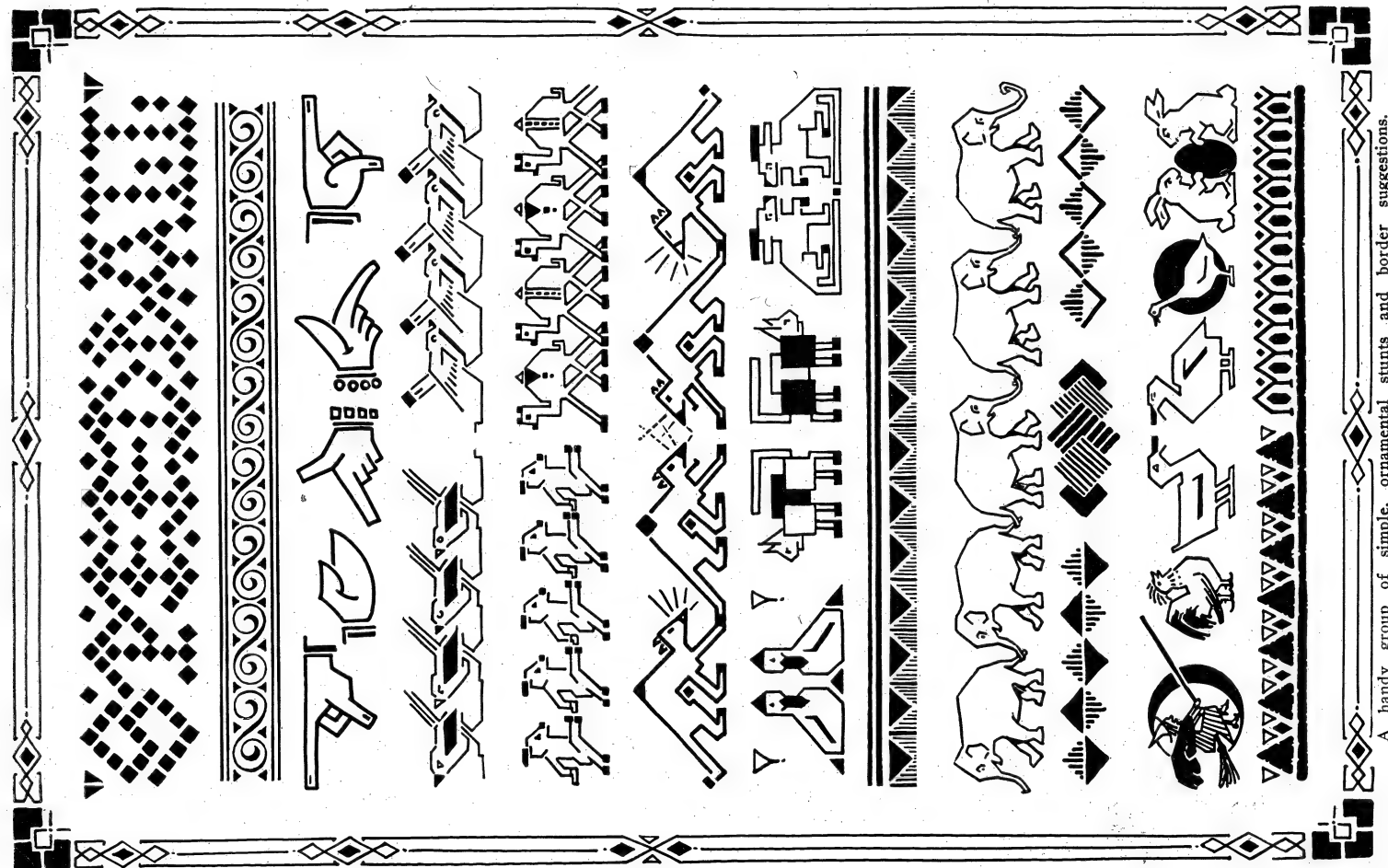


A bolder letter is produced by substituting the Style "P" oval tip Speedball for the Style "C" pen

Broken strokes show construction A slight twist or flexible handling of the pen is required.



Wm. E. Fielding, English card writer, says: "I find the Speedball pens wonderful and remarkably efficient."



A handy group of simple, ornamental stunts and border suggestions.

MODERN SHOW CARDS AND ADVERTISING

The idea of what constitutes a GOOD SHOW CARD varies according to individual taste and locality. Each community has its ideals, based principally on the ability of its most accomplished artist, whose efforts are usually copied by others. This same rule generally applies to the efforts of display advertising artists, both locally and nationally.

The main object of a display card or advertisement is its selling power. It should be sufficiently attractive to arrest attention. Its appearance should be such as will add value to the merchandise its advertising. Its arrangement must be simple and of a nature that is easily readable at a glance. Especially does this apply to the catch lines and headings.

If decorations or illustrations are used, let them be relative to the subject. Remember: a bunch of forget-me-nots on the corner of a display card would not ordinarily boost the sale of automobile tires, hardware, or groceries.

Perfect lettering does not always mean a GOOD card. Heavy stereotyped designs, massive cut-outs, colonial pillars, stucco decorations, marbled arches and a stiff carved-out appearance in lettering are suggestive of tombstones. They look as though they were made to last forever, and subconsciously suggest age, decay, or last season's merchandise. This class of work may be mechanically pleasing to look upon, but it does not sell goods. It preserves them. Let your work have the appearance of freedom of movement, grace, speed and individual technique. This can only be acquired by intelligent, persistent practice with proper tools and materials.

For any kind of pen lettering, a good quality of litho cardboard is best. Its specially coated smooth surface permits the pen to be drawn in any direction and insures uniform clean cut strokes. With ordinary care the ink will not spread, as on the more porous surfaces such as are used for brush work.

When you hear the expression "Just like Print" applied to "Hand Lettering," you may safely say: "It's too good to be of much commercial worth." If the value of lettering were judged by its resemblance to type, individuality would vanish, and lettering would cease to exist as an applied art. All reading characters are adapted from the same basic principles. But though there are many hundreds of different types of alphabets used in the printer's art, no "set-up" job can be compared with the art of the hand letterer for style, beauty, graceful arrangement and general effectiveness.

The modern letterer does not attempt to produce replicas of type faces. Type alphabets are seldom designed to meet the requirements of hand lettering, and the methods employed in their origination make them very difficult to reproduce by hand. As a curiosity, such perfection might have a fictitious value, but it has little or no commercial worth. The appearance of an alphabet may be changed, but never its basic principle. Altering the latter would result in meaningless hieroglyphics or the outcrys of the faddist, which are here today and tomorrow decorate the waste basket.

In the selection of a type of letter to be reproduced by hand there are several considerations. First, the media available for successful reproduction. Second, the nature of the surface to be worked upon. Third, the amount of time available, based principally on the recompense. Generally it is better to devote a little time to making a rough pencil sketch of the arrangement before starting to letter. Let legibility be the primary consideration. The style of letter selected should reflect the spirit of the subject and the copy should be arranged in some geometric shape or artistic manner to form part of the whole design. The entire mass should conform in area to the space in which it goes. If illustrations are to be used they should face the lettering. Otherwise they detract attention from the copy.

With rare exceptions, the best of lettering loses its effectiveness if indifferently spaced and aligned. Mediocre, or even poor lettering is to be preferred if dexterously arranged. The aim should be for general effect rather than perfection of detail.

When lettering or drawing for newspaper or magazine use the artist should know something about the "printers' rule"—In measuring height, one inch equals 72 points or 6 picas or 6 ems—12 points equal one pica and 12 picas one column—There are 14 agate lines to the inch—when 12 point type is used "72" is divided by "12" to find the number of lines to the inch if 6 point type is specified 72 is divided by 6, etc.—width is figured in columns, newspaper columns are two inches wide, magazine columns vary—The size of a 24 sheet poster panel is 11 x 25 feet. The DeLuxe painted bulletin varies. Sketches are drawn one inch to the foot.

MODERN Single Stroke ROMAN

Style C-Speedball

A rapid legible alphabet for Artists and Sho-card Writers.

a b c d e f g h i j k l m

a b c d e f g h i j k l m

n o p q r s t u v w x y z

n o p q r s t u v w x y z

\$ 1 2 3 4 5 6 7 8 9 0

A rapid single stroke showcard alphabet that can be mastered with a little careful practice. Note that a flexible manipulation of the pen is required to produce the sharp or clean cut serifs and the finished elements in a single stroke.

ROMAN NUMERALS

MCMXXVII ← = → 1927

1	2	3	4	5	6	7
I	II	III	IV	V	VI	VII
8	9	10	11	12	13	
VIII	IX	X	XI	XII	XIII	
14	15	16	17	18		
XIV	XV	XVI	XVII	XVIII		
19	20	25	30	35		
XIX	XX	XXV	XXX	XXXV		
40	45	50	55	60	70	
XL	XLV	L	LIV	LX	LXX	
75	80	90	100	125		
LXXV	LXXX	XC	C	CXXV		
150	200	250	300	400	500	
CL	CC	CCL	CCC	CD	D	
600	700	800	900	1000		
DC	DCC	DCCC	CM	M		

When a lighter quality is desired, use a smaller size pen or change to a Style C Speedball.

Gordon Text

abcdefghijklmnopqrstuvwxyz Style D

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gordon Text Italics - D-Speedball

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
\$ 1 2 3 4 5 6 7 8 9 0 w x y z

Modified Old English Style D

abcdefghijklmnopqrstuvwxyz
qrstuvwxyz
ABCDEFGHIJKLMN
NOPQRSTUVWXYZ

Comparison with page 58 illustrates how changing the style of pen changes the character of the letters.

Metropolitan Poster
 abcdefghijklmno
 pqrstuvwxyz ap's
 ABCDEFGHIJK
 LMNOPQRSTU
 V&WX¹²³⁴⁵ !YZ?

A modern interpretation of heavy Roman made with the Style D Speedball pen. The white line inset can be varied in style and is usually applied with a brush.

INT&G Pass ObOffn
 The elementary principles of "modern" Roman lettering
 ABCDEFGHIJ?
 KLMNOPQRS
 TUVWXYZ &!
 \$123456789¢
 (dotted lines indicate the direction (and order) of strokes)

Snappy Styles with "Style D"

The Latest edition
of The Speedball pen family.

*The closest imitation of small
brush letters at 5-times the
speed of proficient brush men.*

abcdefghijklmnopqrstuvwxyz &
 ABCDEFGHIJKLMNOP
 QRSTUVWXYZ V.W.XY &

The Style C pen, is also well adapted to the construction of this alphabet, lending a little lighter appearance to the finished letter.

new Western Letters

easy to make with a "Speedball" pen

abcdefghijklmnopqrstuvwxyz

most effective if a few

letters are "off set" a bit

opqrstuvwxyz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

\$1234567890¢

This alphabet only offers a suggestion of how a careless treatment of any heavy face alphabet lends individuality to hand lettered advertising. The original of this plate was lettered on a card 11 x 17 inches, using the Styles "A" and "D" Speedball pens.

Ragged and Rugged:
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z &
 A B C D E F G H I J K L
 M N O P Q R S T U V W X
 Y · 1 2 3 4 5 6 7 8 9 0 Z
 Showing Simple Outline Method :

Original lettered on a 10 x 14 card with a No. 2 Style "B" Speedball pen. The wavered effect is produced by a nervous stroke.

Characteristic "Italics"
 of a very slight degree in slant

A B C D E F G H I J K
 L M N O P Q R S T U
 V W X - 1 2 3 4 5 6 7 8 9 - Y Z

Lettered with "Style D" Speedball

a b c d e f g h i j k l m n
 o p q r s t u v w x y z

"Derived from Slant Italian Manuscript Writing"

a b c d e f g h i j k l m n o p q r r
 s t u v w x y z x y y x z z &

? ? Jazzed up a bit & and
 quick a style D N

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v x y
 r s w z

a b c d e f g h i j k l m n o p q r s t u v x y z
 Style A - Speedball Pen

For Preparing
HAND-LETTERED
Advertising and
Display Headings etc.

Showing the letters outlined in one stroke complete, no patching up, or trimming, every mark, dot or stroke you make with this pen is of uniform thickness, going in any direction, up, down or sideways, oval or circle. Border made without ruler.

Letters of this description should first be sketched with a pencil, then inked in with a broad stroke pen the exact width of the narrowest element.

DRAFTSMEN & ARCHITECTS STYLES
ANCIENT AND MODERN CONCEPTIONS IN VOGUE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z ' S &
 a b c d e f g h i j k l m n o p q r s t u v w x y y z z &

MADE WITH SIZE #5 STYLE B OF THE SPEEDBALL PENS -

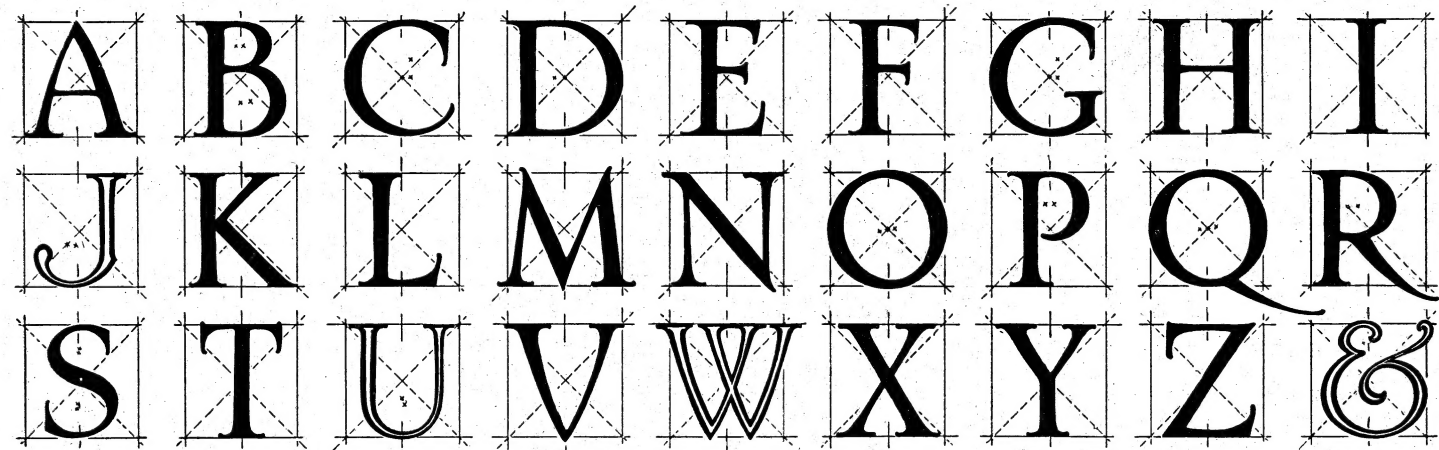
A B C D E F G H I J K L M N O P Q R S S T U V W X Y Z Y &
a b c d e f g h i j k l m n o p q r s t u v w x y z a f g k t w

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z a g k y z

1 2 3 4 5 6 7 8 9 0 " 1 2 3 4 5 6 7 8 9 " 1 2 3 4 5 6 7 8 9 0 "

"The letterers and commercial artists should be particularly interested in this pen. I signed 171 letters in three dips with the small size. It's a great time saver."
 —Rowland W. Jolly, Business Manager Business Journal; The Magazine of Commercial Education, New York.

20th CENTURY CLASSIC ROMAN



Original lettered on a 9 x 14 card, using a small size Style B Speedball pen. This alphabet was fashioned from the early Roman letters of the 2nd century found on the Trajan columns. It offers a substantial base upon which new letter innovations may be fashioned. The letters in outline did not appear among the early Roman characters and they have been added to complete our modern alphabet.



Original lettered with size 4 Style B Speedball on a 10 x 14 card. Border is spattered and design then painted with white and outlined with a small Style "B" pen. This alphabet is also well adapted to single stroke construction with the (oval pointed) Style "D" Speedball pens.

How Various Letter Styles Influence advertising

Choosing harmonious letters
is often more essential than
perfect "craftsmanship"

For Grace, Elegance and Feminine Appeal use

1 Family Roman & Italics,

2 CLASSIC ROMAN

3
Texts. Uncial
Radiate Antiquity, Quality, Craftsmanship & Reverence

4 GOTHIC AND BLOCK
Present a Sturdy atmosphere of Strength & Power

5 "Personality Script"
Commands quick. Action = "breaks for itself!"

The "JAZZY STYLES"

7 **WILD** **CATERPILAR** REG. U.S. PAT. OFF. **SHINK SILKS** **TCE**

Novelty lettering individually designed to harmonize with and express the character of the subjects.

Double-Stroke Poster Roman

Letters Built-up with #4 Style "B" Speedball (Round Point) Pen

Note—A close imitation of double-stroke lettering is produced by the single-stroke method using Style "D" Speedball (oval point) Pens.

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ

All Perpendiculars are thick double-down strokes - *Except* - **M·N&U**.

All Obliques - drawn from left to right are the *same* - **V·X·W·N·M·K·Y**.

Arrangement and co-relation of elementary principles - The Thick and Thin lines of Capitals and lower-case Roman Letters

U W V - Q S C D U

Thick elements of Strokes placed Side-by-Side without overlap. *Except* **1 2 3 4 5**

All Obliques - drawn from right to left are thin
Thus **/ A V X W M K Y** *Except* **Z** */*

Note the size pen best suited to the job will complete the thin elements in a single stroke

"I am particularly pleased with the Speedball pens. We find them valuable aids in the teaching of lettering in our high school Art Department."
—Clara P. Reynolds, Supervisor, Seattle.

Commercial Artist

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

abcdefghijklmnopqrstuvwxyz & yg
 ABCDEFGHIJKLMNOPQRSTUVWXYZ Etc.

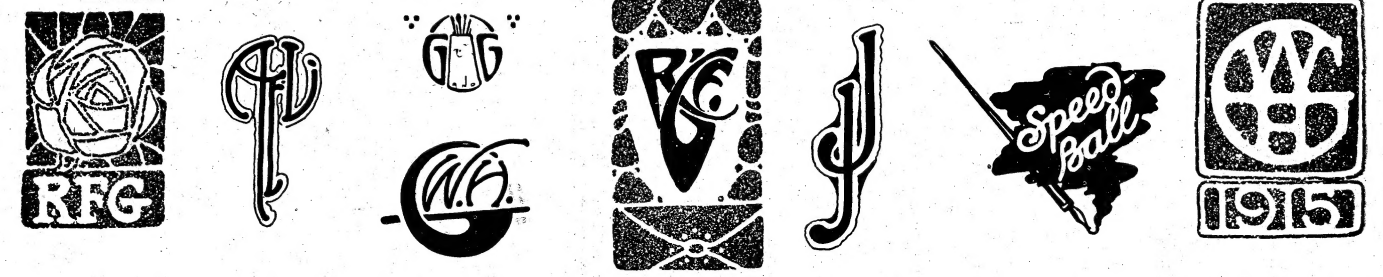
Crafty Lettering
 ABCDEFGHIJKL
 MNOPQRSTU
 VWXYZ & & Co
 1234567895

Unique, condensed
 squatty-type letter
 "Very effective"
 "Artistic if properly
 arranged in mass-
 form body matter"
 "Particular att-
 ention is called"
 "to narrow spacing
 between the lines"
 "the absence of
 inside oval effects
 in circular or oval
 elements" and
 "the geometrical
 formation of the
 entire production"

Individual Conceptions
 aabcdoefgggh
 ijklmnnnoopp
 qrrsstuuvvw
 wwxxyyz \$20

"The Speedball does the small lettering trick faster and better than any other device for the show-card man."
 —C. T. Frykman, Standard Show-Card Works, Chicago.

ROYCROFT DISPLAY
 abcdefghijklmnopqrstuvwxyz & nm the.
 ABCDEFGHIJKLMNOPQRSTUVWXYZ



Jensen Bold Condensed
 abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Original size, 10 x 14 inches. These two standard alphabets are slightly modified. The Roycroft alphabet was built up with the small size Style B Speedball pen, using a nervous stroke, and the Jensen Bold was lettered with a No. 3 Style A Speedball pen. The monograms were first sketched with a pencil and then inked in with a small Style B Pen. The heavy blocks were spattered with white ink, using a stiff tooth brush.